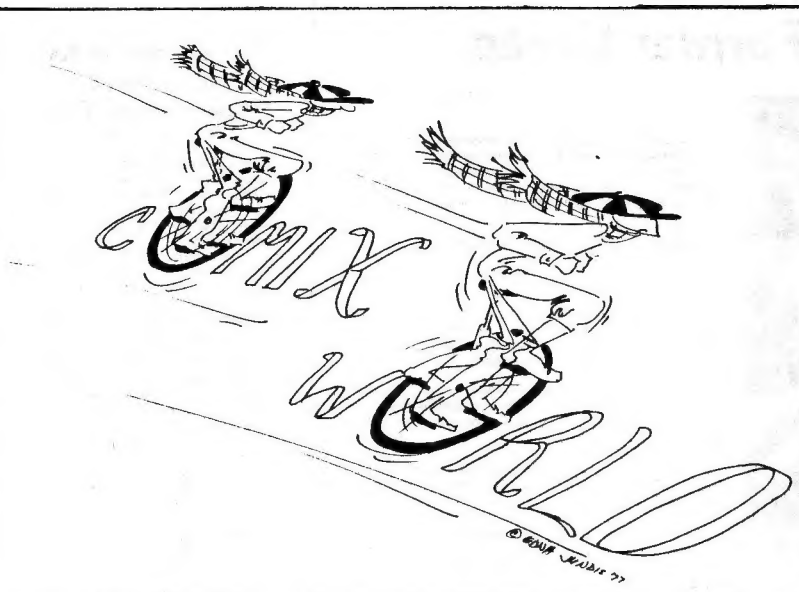


BABYFAT 9

The seventies saw the birth of hundreds of mini-comix. As the underground went into middle-age, a new generation of cartoonists pioneered their own form. The 8-pager wasn't new, but the way it was adapted was. BABYFAT The Little Mag of Illustrated Weird News Items was one of the pacesetters, showcasing a lot of new artists. #9 has art by Jim Siergey, Brad Foster, Bruce Chrislip Walt Rodgers, Parry Holman & Clay Geerdes. 50¢ and a stamp. A set of all 5 colors--1.50 pp. Set of first 15 mini-comix $5.50pp.

COMIX WORLD 135. November 20, 1979. c Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Edna Jundis. As you regulars know, this will be the last issue mailed in 1979. I never mail in Dec. because everything gets lost. Expect your next copies in January of 1980.* 1979 was a year of inflated prices and fewer comix. Krupp, Last Gasp, and Rip Off Press, the major companies, have survived, and an increasing number of individuals have gotten into publishing their own books, folks like Larry Fuller who got out two best sellers: GAY HEARTTHROBS and ADULTS ONLY; Valentino who did ALMOST NORMAL, FUCKIN' A, FOUR-BIT FUNNIES, and REAL ASSASSIN THRILLS (with Rick Geary); and Bruce Chrislip, Dan Taylor, John Valandingham, Parry Holman, Jamie Alder, Carol Lay, Alex Tamsula, Walter Rodgers, Bill Sherman (ug critic for TCJ), Tom Mason, Jim Siergey, Rick McCollum, Wayne Gibson, and lots of guys whose work I have heard about but haven't seen. '79 was the year the Supreme Court turned down the Air Pirates' appeal and Dan O'Neill defied the Court with still another mouse tale in CO-EVOLUTION QUARTERLY. Gary Whitney and Jay Lynch got together in a successful collaboration which has produced PHOEBE AND THE PIGEON PEOPLE and a forthcoming issue of NARD AND PAT. A lot of folks got upset about the atomic power situation after the three-mile island accident and the comix dealt with No Nukes in SLOW DEATH 9. The muckrakers at Last Gasp have now turned their attention to the major cause of death, Cancer, and you'll be seeing a lot of putrid panels in SLOW DEATH 10. Muckraking was big at Krupp as well and a second issue of CORPORATE CRIME told folks what a lot of ripoffs the big boys really are. In Spain, the art was more symbolic as El Hortelano projected a world of computerized androids going through some human motions in EUROPA REQUIEM. R. Diggs and Bill Griffith took on everything and everybody in the Berkeley BARB; all of it was collected together in GREAT DIGGS! 2 and GRIFFITH OBSERVATORY 1. This was a great year for reprints and collections and the latest is THE BEST OF WIMMEN'S COMIX (Hassle Free Press). Several years of Jaxon's work came out in COMMANCHE MOON, and two albums of Evert Geradts work came out in Europe, REVES DE GRANDEUR in France, followed by WANKELE SCHREDEN (the Jan Zeiloor stories). R. Crumb's work appeared in the CO-EVOLUTION QUARTERLY all year and most of it was reprinted in BEST BUYS COMICS. Cascade was very active this year, producing several issues of the Monthly, two comics, and a number of mini-comix, the latest being FUNNY ANIMAL LUST and CALCULUS CAT (all Emerson). Artie Romero was on hand at the San Diego Convention which featured a lot of underground and Newave action. Not that back issue ugs sold all that well, but that they were on display at all, made this significant. The Con had lots of bad luck, however, both during and after. Valentino's tabloid program was censored when some official saw a cock shot in one of Spain's EVO panels. The Con was cited and fined for using child labor and after the event was over someone broke in and stole most of the cash money, leaving the guys in debt to the tune of 12 grand. It's not likely the Con will be held at the S. D. Convention Center again. Let's go back to the El Cortez! Greg Irons and Victor Moscoso appeared at the S. D. Con. Irons has gotten into tattooing and among those who are now wearing his artwork is Peter Kaukonen. Peter is producing the tapes of Marty Balin's rock opera which just played in San Francisco. Balin, always the individualist, walked out on the big money machine the Jefferson Starship has become. Bill Griffith's Zippy became the in star with the punks this season and he was done live by the Duck's Breath Mystery Theater. You see lots of Zippy t-shirts around the Mabuhay Gardens, the oasis of punk in North Beach and not a few around the midnight Rocky Horror scene at the U-C Theater in Berkeley. The strip ran all year in the BARB and since Zippy is the star of YOW COMICS, you'll be reading his latest adventures when you get YOW 2 this month. You people who dig this neo-history comic trip will get off on ANARCHY 2. For a real brain change, see COMMIES FROM MARS 2. I was going to interview Tim Boxell, the editor for this issue, but he never called me back. He split up with his wife recently and when I mentioned that I never put that sort of stuff in COMIX WORLD he said maybe I would get more readers if I did. I could call it CLAYTON PLACE. Boxell's work appears regularly in BIZARRE SEX. This year he did NO DUCKS 2, a revised IMAGE OF THE BEAST, and COMMIES FROM MARS 2. In real life, he's 6'6" tall, favors pink suits, and carries a whip to chase the fans away. Your typical underground cartoonist.

THE LATEST COMIX

ADULTS ONLY $2.60pp	Inkwell 681 Ellis St, No. 2595, S. F. CA 94109
STASH COMIX 1 $1.41pp	STASH, Inc. 118 S. Bedford St., Madison WISC 53703
ANARCHY 2	Last Gasp, P. O. Box 212, Berkeley, CA 94702.
YOW COMICS 2	
COMMIES FROM MARS 2	
JUAN SEGUIN 1	$1.75 ea pp.
PURE SEX 1	Tom Brinkman, 4 Cranberry Drive, Islip, N Y 11751

(8 pp 8 1/2 x 11, hard stock, $1.75 pp)

READERS! WRITE IN!

Early next year, I'd like to run an all-reader issue of CW. I want to hear what you thought of 1979 and the books that came out. What trends do you favor? Like this history trend in the ugs? Need more dope humor? Has the underground died and been replaced? Is there any future in clone art? Why is Zippy so popular? Will punk styles infiltrate the funnies? Now, realistically, I'll favor short reviews, comments, statements by artists, small strips (3 x 10" max) and panels (5x7 max). Artwork will be returned if you send the postage along with it. You young artists who want some exposure in the comix mini-series, send me some samples of your work. I'd like to see more people participate in the little comix this coming year. I'd also like to see some 5x7 panel shots parodying different aspects of COMIX WORLD. If I get some good ones, I'll run them in the letter and in a mini-comic later on.

HAPPY HOLIDAYS!

CLAY GEERDES

His cartoon characters were often bigger than life, as portrayed here, with cartoonist Al Capp placing himself in the lap of his best-known creation, Li'l Abner. The strip grew out of the Depression and at its height it was syndicated in 900 newspapers, with such characters as Daisy Mae, Fearless Fosdick, Hairless Joe and Mammy and Pappy Yokum. Last week Capp died in Cambridge, Mass., at age 70 after a lengthy illness.

The Weird Success of a Former Creep

By Peter Stack

From the weirdness of his closely watched cartoons, a dark and ghoulish weirdness, it is only human, only normal to assume that Gahan Wilson is weird.

Yet Gahan Wilson does not look weird walking down Sutter Street at 12:45 in the afternoon with the shadows of autumn looking like capes across the sidewalk.

And he doesn't act weird at a downtown restaurant. Orders lunch cheerfully, eats in a genteel way without lurching, without playing any napkin tricks, and even does not (as it is said) check the underside of the table for discarded chewing gum.

It is quite clear, however, that the man is weird. Documentation of this has appeared innumerable times on the pages of Playboy, the New Yorker, the New York Times, the National Lampoon and in his books, the latest of which is called "Nuts."

It's only a matter of time, by way of a cleverly worded interview, before flashes of those peculiarities that are Gahan Wilson will come. Weirdness then will begin to poke through the small talk, and soon some clouds of it will ride out across the crowded luncheon room and everyone will notice and somebody will call the police.

"Why are you so weird?"

"I'm not weird."

"Did you get run over by a roller skate when you were a kid?"

"No."

"Did you eat your security blanket and have to have your stomach pumped?"

"Please pass the salt and pepper."

... there's a long pause during which time a waiter walks by and a woman at a distant table laughs with a mouthful of wine.

Wilson starts talking slowly, saying, well, after all, "strange elements" have been visited upon his life from time to time, such as old lady ghosts-in-the-night in the Evanston, Ill., of his boyhood.

"They were real ghosts, and I saw them. I was a little kid, a loner kid, and they would go down the empty streets after midnight."

Gahan Wilson: he eats without lurching

Wilson went to a weird school, a school for abnormally bright kids. "I was a loner there. I was a creep type."

He used to think that being regarded as a creep was crippling his ability to adjust, socially. But now, well into his 40s (he won't say just how well), and looking back over life with wads of success in the pockets of his safari jacket, he thinks it was good to be a creep.

"Maybe you're peculiar in thinking it was good to be a creep."

"No. I don't *feel* peculiar."

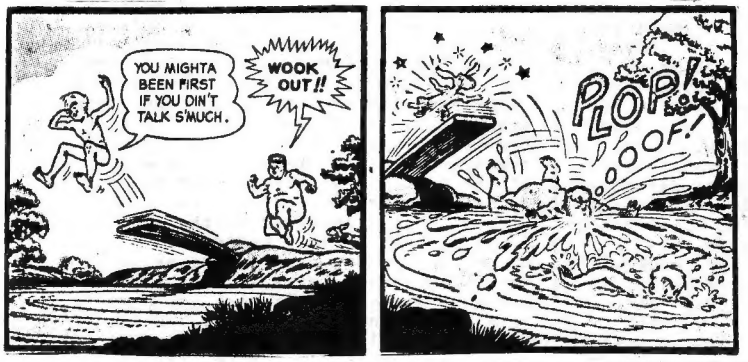
Wilson says he had only one aspiration in life — to be a cartoonist. When he was four, he drew a picture of a monster coming to drain his blood and feed on his ear lobes in the deep silence of the night.

The drawing, along with dozens of later works, some in the form of large weird lithographs, are on display through December 15 at the Walton-Gilbert Galleries, 590 Sutter Street.

Gahan Wilson lives in New York City. He tried living in the Connecticut woods for a while, but it was too weirdly silent.

He is constantly in the company of his wife, novelist Nancy Winters, for whom he cooks lavish gourmet meals, and while he insists he is *not* weird, he believes that "fast food stores and self service gas stations are a massive plot to prepare us to live on spaceships."

NUDITY IN THE COMICS! 1949--WHEN JOE PALOOKA WAS A KID.



DC Comics seeks to pull x-rated 'Superwoman' film

By DAVID WISELY

A David v. Goliath battle may be brewing around the newly released X-rated feature, "Superwoman."

DC Comics, who own the character Superman, claim their legal blanket also should cover his feminine counterpart.

It's true that former Hustler centerfold Deseree Cousteau does her flashing in bed, instead of a telephone booth, but the graybeards at Kadison, Pfaelzer, Woodward, Quinn & Rossi aren't amused.

The Wilshire law firm representing DC stiffly told producer Damon Christian his film "is an obvious attempt . . . to capitalize on the recent success of the major motion picture 'Superman,' " and threatened to seek injunctive relief if the film was not pulled from distribution.

Christian, who publicly reports a $350,000 budget for "Superwoman," seems unlikely to acquiesce. His movie is booked for 70 houses already, including such X showcases as the Pussycat in L.A., New York's World, Cinestage in Chicago and the Presidio in San Francisco.

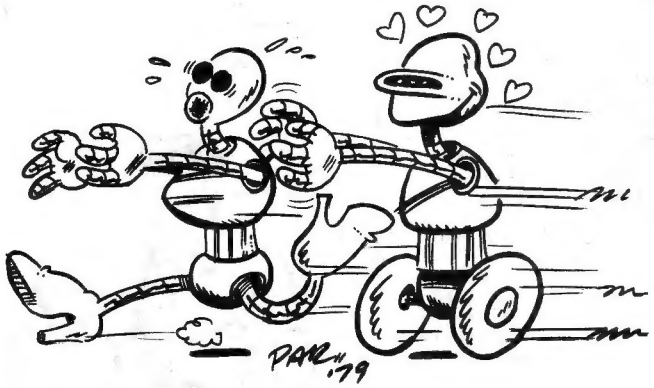
Some of the legal lines aren't quite clearly drawn. Christian's lawyers, for example, believe that "Superwoman" is not innately covered in the earlier copyright to the red-caped hero.

Christian also feels he may have covered himself by a full-page trade ad he placed last January, announcing his intention to begin production.

"I waited three weeks after the ad," he says.

No one complained at that time, he asserts. But, legal points aside, Christian has a stronger reason for fighting — and one that every independent filmmaker will resonate with.

"Superwoman" is his break-out movie: Christian, age 34, has made 16 X-rated films in the last four years, ("High School Fantasies," "Beach Blanket Bango") and his latest film is calculated to get him the final dollars he needs to make his first general-release feature.



-CONTEST-

$15.00 CASH 1ST PRIZE FOR THE BEST ESSAY SUBMITTED ON "UNDERGROUND COMIX IN THE SEVENTIES: THE OLD WAVE VS THE NEW WAVE."

DEADLINE ON ALL ENTRIES; FEBRUARY 1, 1980.

JUDGE: CLAY GEERDES.

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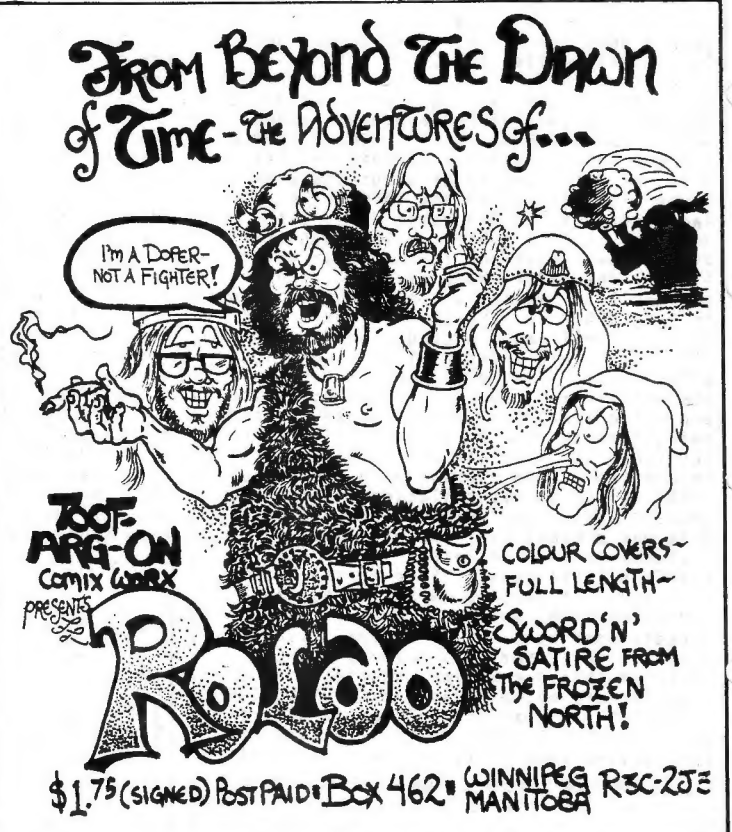
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